

the organ gallery. The design is of the geometric decorated period. The church will contain 310 seats, exclusive of the organ gallery.—The new church in Sackville street, Everton, has been consecrated by the bishop of the diocese.—The tenders for Chester Church have been opened, and that of Messrs. Holmes, builders, of Liverpool, being the lowest, has been accepted as an amount considerably less than the architects' (Messrs. Ward's) estimate: the works will be commenced forthwith.

#### THE EARTH'S ROTATION MANIFESTED.

THE discovery made by means of the pendulum that the form of the earth is a spheroid depressed at the pole or bulged at the equator, was a very important one, made manifest by the difference of the number of pendulations in a given time, at or near the pole, compared with those at the equator; but Galileo's instrument, if we may so call the pendulum, has been destined, it would appear, to give a still more striking and important manifestation of its scientific utility, in what we might almost call the discovery of the earth's rotation, made by M. Foucault, a young Parisian, who was interested with the story of Galileo's church-going adventure, in which, by way of devotional exercise, the noble old star-gazer lifted his eyes heavenwards, but, as many a good Catholic would have said, profanely and childishly sat in mere idle contemplation of the movement of the lamps which swung from the cathedral roof! While repeating Galileo's subsequent experiments, M. Foucault was astonished no less than delighted to observe that when the pendulum with which he experimented, in a cellar of the house his mother and he dwelt in, was made to move from south to north, the plane of its vibrations varied, and still more varied, in regular succession, and the light at length flashed on his mind that here was the earth's rotation almost visibly manifested.

Various paragraphs and articles have been since circulating, in which very unsuccessful attempts have been made to give an intelligible account of this fact to the general reader. In the face of these abortive efforts, some of them by men making first-rate pretensions to astronomical and scientific acuteness, we shall not presume to translate the abstract demonstrations of cosmical lore into the ordinary parlance of miscellaneous readers; but this we will say for the latter, that the attempts to render this point intelligible have failed, in many cases, not from the want of scientific penetration on the part of the public so much as from loose description and palpable error on the part of their self-selected teachers. Tables have been said to rotate round their centre instead of round an axis—not so much theirs either as the earth's: pendulums have been described as vibrating for hours or days, without the slightest hint how this was done,—how or whether the effects of drafts, of torsion, of local vibration were guarded against or allowed for,—in what plane, whether meridional or otherwise, the pendulum was made to vibrate in the quiet, &c. &c. And, notwithstanding such uncertainties, they were told that it was only "the unscientific mind" that for a moment hesitated to gulp down all the "common sense," cast, like pearls, before those who could not appreciate it: whereas, we verily believe, it was the unscientific alone who were at once carried away by the *ad captandam* idea of the table rotating round its centre, with the earth's rotation, while the pendulum measured out that rotation like fixed hands on a horizontally rotating dial!

The subject is exciting very general interest both here and in Paris. This is indeed a great year of exhibitions! "Any one," as remarked by the *Literary Gazette*, "who would have proposed, not many weeks back, to prove the rotation of the earth upon which we stand by means of direct experiment made upon its surface, would have run the risk, with the mob of gentlemen who write upon mechanics, of being thought as mad as if he were to have proposed reviving Bishop Wilkins's notable plan for going to the North American colonies

in a few hours by rising in a balloon from the earth and gently floating in the air until the earth should, in its diurnal rotation, have turned the desired quarter towards the suspended astronaut, whereupon so gently to descend; so necessary and wholesome is it occasionally to reconsider the apparently simplest and best established conclusions of science." Yes, and those who had the conceit of being the most knowing and most orthodox of men would have been precisely those who would have laughed loudest at the "absurdity" of the proposition! Alas, poor human nature!

#### "ANCHORA IMPARO"

"Imperfect still!" and ever thus  
Our noblest efforts here are found:  
The fruit of earnest thought and care  
Lies on the ground!

The poet dreams of love and war,  
Of lofty deeds, and faith divine;  
But should he clothe his dreams in words,  
How poor they shine!

The painter on the canvas strives  
To picture deeds, which erst have won  
The smile of God, the praise of men,—  
Actions begun

To show to what high reach of worth  
The feeble sons of man may gain,  
The painter's skill, the hero's strife,  
Alike are vain!

Poor are the works the chisel yields,  
Though wrought they be by Michael's hands;  
And poor the buildings that are left  
By mason bands.

All poor alike—"imperfect still!"  
The bright endeavours of our kind,  
Save sympathy, enlarged and true,  
Should fill the mind—

Of him who writes, and him who sees:  
Who thus a sacred lore inspire,  
Feel the warm glow of genius thrill;  
Celestial fire!

The worker spares no effort then  
To gain the goal of high emprise;  
And he who gazes, watches with  
A hero's eyes.

For he who works, and he who sees,  
A kindred link in one unite:  
Action and thought together gleam  
With heavenly light.

Thus have imperfect deeds a grace  
That those who wrought them strove to gain,  
Which proves the effort made, though weak,  
Was not in vain:

For, in the outline incomplete,  
Love images the earnest will;  
Nor deems it ever can be found  
"Imperfect still!"

#### BOOKS.

*Something on Ruskinism; with a "Vestibule," in Rhyme.* By an Architect. London: Robert Hastings. 1851.

MR. RUSKIN'S dogmatism and mysticism have provoked this brochure from one who seems to have very much the fault that he condemns: so much so, indeed, that one is not quite certain at times whether he is playing Mr. Ruskin's game or his own. A writer who says,—"We confide—or what is the same thing—allow some of the most important architectural opportunities to be confided to such creatures as a Smirke and a Blore," has little ground to complain of the "offensive manner" of another.

It is much to be regretted that modern architectural writers should have fallen into this mode of spicing their essays: it is much too general.

The following is a specimen of our author's better style, in reply to Mr. Ruskin's sweeping condemnation of the architecture of the Renaissance:—

"As to Renaissance, we really cannot afford to let that be flung upon the Ruskinian rubbish heap. That it in itself contains a great deal of rubbish must be conceded; yet do not let us on that account fling it all away, for it also contains much that is precious—much more that is useful. It requires to be well sifted, after which we may throw away the base refuse and dross as being not only useless but worse. Renaissance—taking the term in its most comprehensive meaning—is at all

events an established style; nay, a universal one as regards the whole of Europe during the last two or three centuries, and the extra-European civilisation of other countries in recent times. Even our modern would-be purely Greek architecture cannot dispense with Renaissance ideas and motifs. Of all systems, that of the Renaissance, and what has grown up out of it, is the most copious and the most ductile. It accommodates itself far more readily than any other to all the various requirements of the present day; adapts itself to buildings of every grade; and is both freely susceptible of fresh impressions, and capable of giving utterance to novel expressions also. Columination, fenestration, arcuation, in all their varieties, and either singly or combined, are at its command. It gives us the dome, the campanile, and either simple unbroken masses, or the most piquant arrangements of composition and plan. For domestic architecture, whether it be in town or country, it is far more generally appropriate and applicable than any other style, if only because, even when stripped so bare as to exhibit scarcely anything of style at all, it has the negative merit of being not unpleasant, provided the forms themselves are well proportioned and well adjusted. What constitutes style may be almost entirely dropped without producing deformity; which is not the case with Gothic, not even the plainest."

As to the production of ornament by mechanical processes, he says, "Be his declaiming against the production of ornamental articles by mechanical processes proof of his sanity, of the soundness of his views, or the contrary, indisputable it is that it runs quite counter to general opinion, and practice also. It is a point on which there is something to be said on both sides of the question. The multiplication of specimens in bad taste is most assuredly to be deprecated; but when articles are produced by wholesale, by thousands and tens of thousands, the very first-rate talent can be employed to design them, and the most diligent study be bestowed on them, at infinitely less cost—in fact, at a merely nominal cost in comparison with that attending the employment of the same talent and study, were each article designed and fabricated separately. And thus a production of real beauty may be diffused as a lesson of taste in quarters where it would else be excluded by its price."

*A Description of St. George's Cathedral, Southwark.* London: Richardson and Son. The authors of this guide-book, Messrs. G. and C. White, had confined themselves to the views and description of the building which they have given, as they might very properly have done, they would have found it advantageous. By speaking of Cardinal Pole as the *lost Archbishop of Canterbury*, and dating an event from the time when England "fell into schism," they of course prevent many from aiding its circulation.

*Illustrations of Medieval Costume in England.* By T. A. DAY and J. H. DINAS. London: Bosworth. Parts I. and II.

THE examples here given are mainly collected from MSS. in the British Museum, *Bibliothèque de Paris*, &c., and are published at a low price. If continued as begun, and confined to six parts, the work will scarcely go far enough to be useful.

*Abtégé en Français de la Loi provisoire sur l'Exposition de 1851. An explanatory Analysis of the Protection of Inventions Act for preventing the Piracy of Inventions during their Exhibition in 1851.* By PIERRE BUNNA, Esq. of the Inner Temple, Barrister-at-Law. W. Benning & Co.

THIS is a short separate supplement to Mr. Burke's new work on the Law of Patents and Copyright, which we recently noticed. The summary of the law about the Exhibition in French is a novelty in its way, and must prove very useful to foreigners at the present time.

**BRITISH MUSEUM.**—The total number of visitors in Easter week was 53,912. The gallery containing the sculptured antiquities from Nineveh was the chief object of attraction.